

MOVIEGRAMS OF THE WEEK

Douglas Fairbanks' Latest Picture Should Score Long Run.
News of Other Pictures in Other Local Houses

PHILADELPHIA now has two photoplays on indefinite runs. One, "Over the Hill," is drawing to the close of its long and highly successful engagement, and the other, "The Three Musketeers," started yesterday on what ought to be just as pleasant a vogue, housed as it is in the unusually beautiful Aldine.

The long wait we had for the Fairbanks film had not raised expectations too high. The picture still overtops, or at least equals, expectations. The half-block line at noon yesterday was a hopeful sign. Wonder what they were going to see?

Some of those people, possibly 15 per cent, were going to see the screening of a favorite novel of romance, just as their fathers were to see Salvini on the stage in the same story. Others, more than 10 per cent, were going because they had heard a lot about the new theater, and, having a holiday, wanted to "go around and see what it was like."

The remaining 75 per cent were going to see Douglas Fairbanks in his newest picture; to see what this hero of a screen of stories can do with the art of film-making.

What Will Doug Find to Equal "Musketeers?"—With a mustache, rarer and plumper but.

Luckily "The Three Musketeers" combines elements which will end all three classes of fans. It has no end of action; gives Fairbanks a chance for his full-blown, dynamic style; has the flavor of the original romance still clearly to please the Dennis lovers. It is so good that the natural question already raised is, "What's he going to follow it with?" Let's hope it will be even approximately the crack-jack that "The Three Musketeers" is.

CINEMATICALLY speaking, "The Three Musketeers" shows this the horizon next week, but there is an extraordinary musical treat in store for fans a block away at the Stanley Theatre. Victor Herbert, who can have seen directing orchestras at his own home, and in the days of his boyish flummoxed times, can sure enough, whose name is familiar to all phonograph fans, will be at the Stanley all week to direct the excellent orchestra there.

Mr. Herbert will be on the job all afternoon and evening shows and will give a program of his own works, the "Kiss Me Again" and gems from the dainty and tuneful "Eldorado."

It's something of an honor and a distinct innovation to have so noted a musician make his bow in a photoplay house and shows as it had to be shown nowadays! how the movies have pulled themselves up by their own bootstraps.

OUT at the end of the Market street elevated, what you commonly hear of as the Sixty-ninth Street Terminal, another big house opens next Saturday night. It was called the Kilberg first, but they changed that and made it the Sixty-ninth street. In locality, which seven years ago, was mostly fields and woodland, except for the terminal buildings, nothing big has arisen, an especially impressive structure mounted by shrubs and trees has arisen.

The Sixty-ninth Street seats 2500 persons, and seats them with plenty of

evidently delighted with their up-to-date quarters.

Then somebody came tramping up the narrow stairs and a voice shouted, "Here's your show." A man in overalls then dumped two square cans on the floor and asked one of the projection men to sign this here. "Guard it with your life," he said, and then remarked an official of the film company.

"Yeah," was the operators' reply. "All right." And they rolled the twelve shiny new reels out on the floor to count them and see that they were all there. Their attitude was one of unconcern. To them the twelve-reel special was no more important than a single reel. Both required their unceasing efforts in putting them clearly and distinctly on the screen. That's all that interested them.

THE two Market street houses, Palace and Victoria, have the same picture, "The Girl Who Left Home," and it purports to answer that burning question and provide an interesting film besides. Anna Q. Nilsson, the beautiful Scandinavian actress, is the leading character.

The new Carlton has "Salvation Nell," which Mrs. Fiske played with much success on the stage. Pauline

Watts is the Fiske role.

SPEAKING of "Under the Lash," that same film will also be shown at the Stanley as a side attraction to the personal appearance of Mr. Herbert.

The picture, which has Gloria Swanson as its leading lady, is based on a novel called "The Shimsham," which doesn't mean much to the average generation, but it is a very, very popular novel by Edward Knoblock which appeared some time around about the Boer war. Its plot is laid in Boer country, and, advance reports say, it gives Gloria no opportunity to wear her most gorgeous and exotic gowns. Maureen Hampton is the leading man and Russell Simpson is the villain.

THE "Academy has an unusually

beautifully presented picture entitled "Enchantment," in which Joseph Urban, the noted decorator, himself designs sets. Urban, however, has the role of a spoiled flapper, whose father endeavours to teach her a lesson by exploding an actor to be the central figure in a little plot. Several scenes showing a stage play are shown in the picture showing a stage play scene during the high lights of this film.

SOME of the things the audiences never care about the most interesting features of photoplay houses.

Late Thursday afternoon a few lucky ones wandered into the Aldine, which was being rushed to completion. The stunning big gold and blue lighted chandelier in the foyer was being adjusted, the stage curtains were put in place and the place given a thorough overhauling.

Upstairs in the projection room Harry Abbott and Owen Lumens, the projection experts, were putting their complicated instruments into ship-shape order. They pointed out the various pieces of electrical apparatus and explained the merits and values of them all, and acted for all the world like kids with a new toy. They were very

much interested in the new projector.

Projection Room

Apparatus

Projection Room

Apparatus